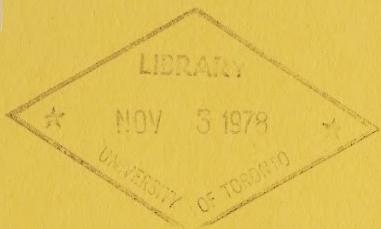


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Tunes for Tiny Tots

COMPILED BY: MICHELE MERET
DRAWINGS BY: ANNIE JAFFER

INFANT STIMULATION PROGRAM
SURREY PLACE CENTRE

ACKNOWLEDGEMENTS

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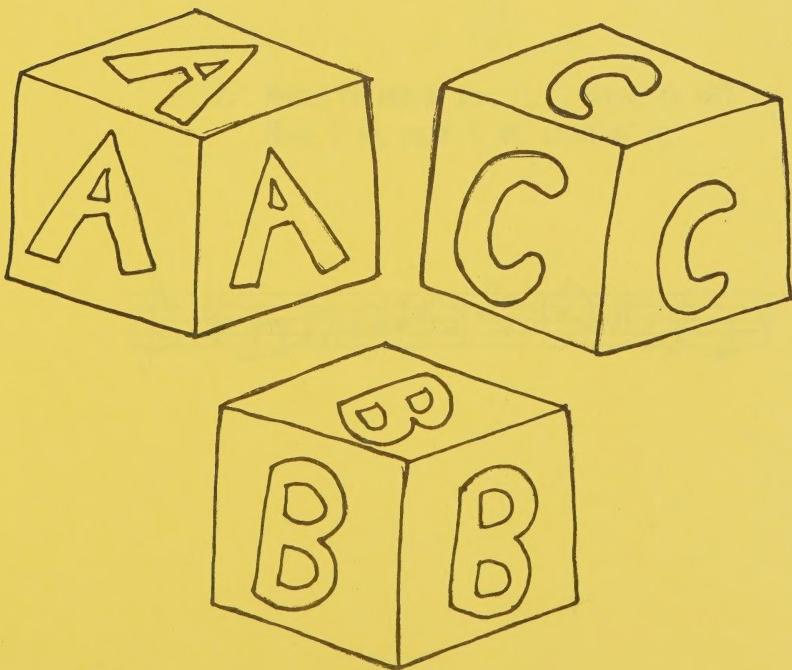


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NAME AND GREETING SONGS:

1. HELLO TO ____.
2. WHERE OH WHERE IS ____?
3. BABY IS HIDING.
4. HERE WE ARE TOGETHER.
5. PAT-A-CAKE.
6. ROCK-A-BYE-BABY.
7. HELLO ____ AND HOW ARE YOU?
8. WHERE IS ____?
9. HELLO ____.
10. ____ HOLD YOUR HANDS UP.
11. ____ CLAP YOUR HANDS.



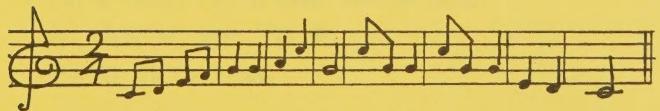
SOCIAL CONTACT WITH AN ADULT THROUGH SINGING
PROVIDES A PLEASURABLE EXPERIENCE FOR THE INFANT
AS WELL AS AN AWARENESS OF AND A SENSITIVITY TO SOUNDS.
THE NAME AND GREETING SONGS FOUND IN THIS SECTION BEGIN
TO TEACH THE INFANT TO RECOGNIZE HIS OWN NAME. SINGING
A VARIETY OF SONGS ALL OF WHICH HAVE THE SAME FOCUS
PROVIDES THE INFANT WITH THE REPETITION NECESSARY FOR
LEARNING WITHOUT BECOMING BORING FOR THE ADULT.

NAME AND GREETING SONGS:

1. HELLO TO ____, HELLO TO ____,
HELLO TO ____ AND HOW DO YOU DO.

(TO THE TUNE OF HAPPY
BIRTHDAY TO YOU)

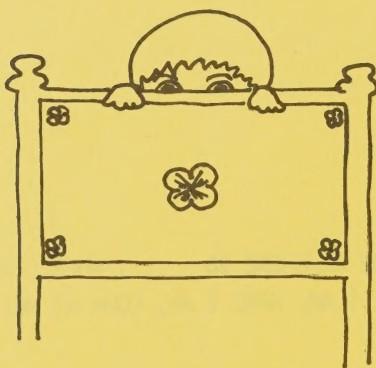
2. WHERE OH WHERE IS ____ , WHERE IS HE?
HERE I AM, HERE I AM, LOOK AT ME.



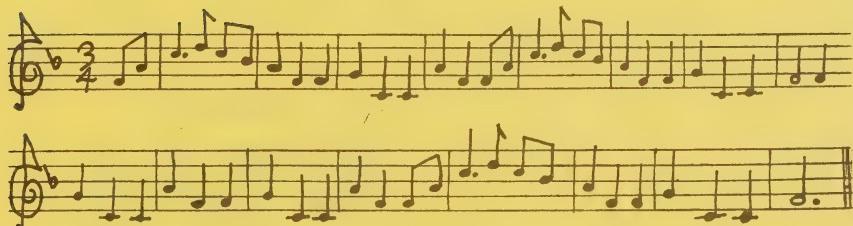
3. ____ IS HIDING, ____ IS HIDING.

WHERE CAN HE BE?

HERE I AM, HERE I AM, WERE YOU CALLING ME?



4. HERE WE ARE TOGETHER, TOGETHER, TOGETHER,
OH, HERE WE ARE TOGETHER,
ALL SITTING ON THE FLOOR.
THERE'S _____ AND _____ AND _____, AND _____
OH, HERE WE ARE TOGETHER,
ALL SITTING ON THE FLOOR.

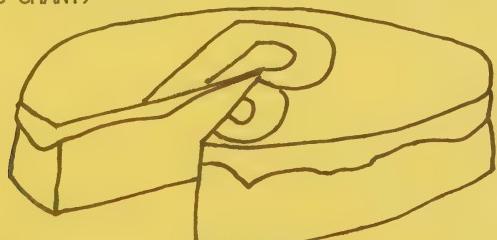


5. PAT-A-CAKE, PAT-A-CAKE BAKERS MAN,
BAKE ME A CAKE AS FAST AS YOU CAN.
ROLL IT AND KNEAD IT AND MARK IT WITH (BABY'S INITIAL)
AND PUT IT IN THE OVEN FOR _____ AND ME.

OR

PAT-A-CAKE, PAT-A-CAKE BAKERS MAN,
ROLL'EM UP, ROLL'EM UP,
PUT'EM IN THE PAN.

(A RHYTHMIC CHANT)

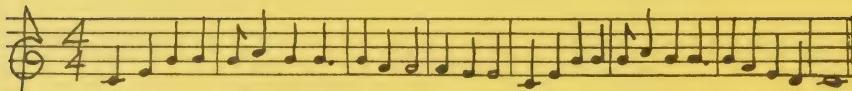


6. ROCK-A-BYE BABY ON THE TREE TOP,
WHEN THE WIND BLOWS THE CRADLE WILL ROCK,
WHEN THE BOUGH BREAKS THE CRADLE WILL FALL,
AND DOWN WILL COME ____
CRADLE AND ALL.

(SEE ALSO PAGE .. 11)



7. HELLO ____ AND HOW ARE YOU?
HOW ARE YOU, HOW ARE YOU?
HELLO ____ AND HOW ARE YOU?
HOW ARE YOU TODAY?



8. WHERE IS ____? WHERE IS ____?
WHERE IS HE? WHERE IS HE?
WHERE IS HE HIDING? WHERE IS HE HIDING?
LOOK AND SEE, LOOK AND SEE.

(TO THE TUNE OF
FRERE JACQUES)

9. HELLO _____. HELLO _____.
HELLO _____. WE'RE GLAD TO SEE YOU HERE.
OR
GOODBYE _____. GOODBYE _____.
GOODBYE _____. WE'RE SAD TO SEE YOU GO.
OR
COME BACK _____. COME BACK _____.
COME BACK _____. WE HOPE TO SEE YOU SOON.

(TO THE TUNE GOOD-NIGHT
LADIES)

10. HOLD YOUR HANDS UP,
 HOLD YOUR HANDS UP,
 HOLD YOUR HANDS UP,
 HOLD YOUR HANDS UP,
 HOLD YOUR HANDS UP HIGH.

OTHER VERSES:

WILL YOU STAND UP,
 CAN YOU TOUCH YOUR NOSE,
 CAN YOU TAP YOUR HEAD,
 STAMP YOUR FEET, ETC.

(SEE ALSO PAGE .. 32)



11. CLAP YOUR HANDS,
 CLAP YOUR HANDS,
 CLAP YOUR HANDS,
 CLAP YOUR HANDS TODAY,

(To the tune Skip To My Lou)

(SEE ALSO PAGE .. 34)



SPATIAL ORIENTATION:

12. ROCK-A-BYE BABY.
13. HICKORY DICKORY DOCK.
14. EENY MEENY SPIDER.
15. THE GRAND OLD DUKE OF YORK.
16. ROW, ROW, ROW, YOUR BOAT.
17. HA, HA THIS AWAY.
18. I HAD A LITTLE PONY.
19. RIDE A COCK HORSE.
20. LITTLE TOMMY TINKER.
21. JACK-IN-THE-BOX.
22. RING-A-ROUND THE ROSIE.

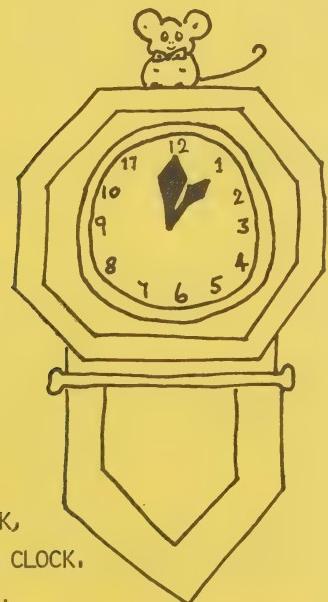


THE MOVEMENTS THE INFANT MAKES HERSELF AND THE MOTION SHE EXPERIENCES AS SHE IS PICKED UP, ROCKED, SWUNG, ETC., TEACHES HER ABOUT HER BODY AND HOW TO CONTROL IT TO EXPLORE HER SURROUNDINGS.

THE FOLLOWING SONGS HAVE LETTERS PRECEEDING THEM. SONGS WITH AN (A) IN FRONT OF THEM ARE SONGS IN WHICH THE INFANT IS MOVED THROUGH SPACE. SONGS WITH A (B) BEFORE THEM, STRESS LANGUAGE AND LEARNING NEW IDEAS SUCH AS THE DIFFERENCE BETWEEN UP AND DOWN. SONGS THAT DEVELOP CONTROL OF THE LARGE MUSCLES OF THE BODY HAVE (C) BEFORE THEM. THERE ARE SOME SONGS THAT CAN BE USED TO STIMULATE THE INFANT IN ALL THREE WAYS; THESE WILL HAVE AN (A), (B), AND (C) BEFORE THEM.

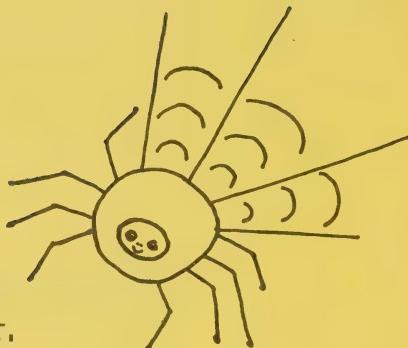
SPATIAL ORIENTATION:

12. (A) ROCK-A-BYE BABY ON THE TREE TOP,
WHEN THE WIND BLOWS THE CRADLE WILL ROCK.
WHEN THE BOUGH BREAKS THE CRADLE WILL FALL,
AND DOWN WILL COME _____
CRADLE AND ALL.



13. (A,B) HICKORY DICKORY, DOCK,
THE MOUSE RAN UP THE CLOCK.
THE CLOCK STRUCK ONE,
THE MOUSE RAN DOWN,
HICKORY, DICKORY, DOCK, TICK TOCK.





14. (B) EENCY, WEEENCY, SPIDER,
WENT UP THE WATER SPOUT.
DOWN CAME THE RAIN,
AND WASHED THE SPIDER OUT.
OUT CAME THE SUN,
AND DRIED UP ALL THE RAIN,
SO, THE EENCY WEEENCY SPIDER,
WENT UP THE SPOUT AGAIN.

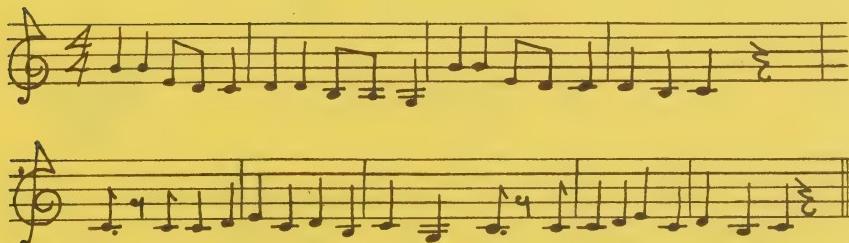
(SEE ALSO PAGE .. 20)

15. (A,B,C) THE GRAND OLD DUKE OF YORK,
HE HAD TEN THOUSAND MEN.
HE MARCHED THEM UP TO THE TOP OF THE HILL,
AND HE MARCHED THEM DOWN AGAIN.
AND WHEN THEY WERE UP THEY WERE UP,
AND WHEN THEY WERE DOWN THEY WERE DOWN,
AND WHEN THEY WERE ONLY HALF WAY UP,
THEY WERE NEITHER UP NOR DOWN.

16. (A,C) Row, row, row your boat,
Gently down the stream.
Merrily, merrily, merrily, merrily,
Life is but a dream.

17. (A,C) Ha ha this away,
Ha ha that away,
Ha ha this away,
All day long.
Here we are a clapping, clapping, clapping,
Here we are a clapping all day long.

N.B. OTHER ACTIONS MAY BE USED E.G.,
WALKING, PLAYING, ETC.



18. (a,c) I HAD A LITTLE PONY,
AND HIS NAME WAS DAPPLE GRAY.
I LENT HIM TO A LADY,
JUST TO RIDE A MILE AWAY.
HE GALLOPED ONCE,
HE GALLOPED TWICE,
HE GALLOPED O'ER THE FIELDS.
HE CURTSIED TO THE LADY,
AND HE TROTTED HOME TO ME.



19. RIDE A COCK HORSE,
 TO BAMBARY CROSS,
 TO SEE A FINE LADY,
 UPON A WHITE HORSE.
 WITH RINGS ON HER FINGERS,
 AND BELLS ON HER TOES,
 SHE CAN HAVE MUSIC WHEREVER SHE GOES.

(A RHYTHMIC CHANT)

20. (A,C) LITTLE TOMMY TINKER,
 SAT UPON A CLINKER,
 AND HE BEGAN TO CRY,
 MA-A, MA-A,
 POOR LITTLE INNOCENT GUY.



21. (A) JACK-IN-THE-BOX,
SITS SO STILL,
WON'T YOU COME OUT?
YES, I WILL.



22. (A,c) RING-A-ROUND THE ROSIE,
POCKET FULL OF POSIES,
HUSH-A, HUSH-A,
WE ALL FALL DOWN.

IMITATION:

23. PEEK-A-BOO.
24. THIS IS THE WAY WE ____.
25. I'M A LITTLE TEAPOT.
26. EENCY WEENCY SPIDER OR GREAT BIG GIANT SPIDER.
27. MISS POLLY HAD A DOLLY.
28. PETER HAMMERS WITH ONE HAMMER.
29. TWINKLE, TWINKLE, LITTLE STAR.
30. THE WHEELS ON THE BUS.
31. I TAKE MY LITTLE HANDS AND GO CLAP, CLAP, CLAP.
32. FOLLOW THE LEADER.
33. A LITTLE SNOWMAN.



BABIES LEARN MANY THINGS THROUGH PLAY. THE RECOGNITION THAT THEY CAN COPY THE SOUNDS THEY HEAR AND THE GESTURES THEY SEE IS BASIC TO LATER LEARNING. ENCOURAGING THE INFANT TO LISTEN TO SONGS INCREASES ATTENTION SPAN AND MEMORY. PAIRING WORDS AND GESTURES THROUGH SONG IS A NATURAL, FUN WAY FOR THE INFANT TO BEGIN TO LABEL THE OBJECTS AND ACTIONS HE PERCEIVES ALL AROUND HIM.

IMITATION:

23. PEEK-A-BOO, I SEE YOU,
HIDING BEHIND YOUR HANDS.
PEEK-A-BOO, I SEE YOU,
I SEE YOU HIDING THERE.



24. THIS IS THE WAY WE WASH OUR FACES,
WASH OUR FACES, WASH OUR FACES,
THIS IS THE WAY WE WASH OUR FACES,
EARLY IN THE MORNING.

OTHER VERSES:

THIS IS THE WAY WE COMB OUR HAIR.
THIS IS THE WAY WE BRUSH OUR HAIR.
THIS IS THE WAY WE BRUSH OUR TEETH.

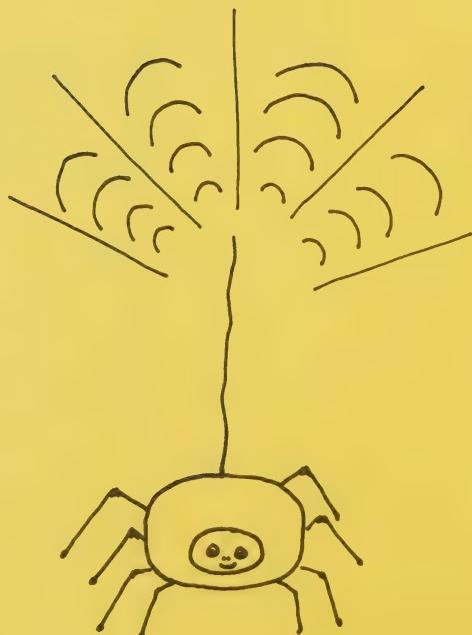
(TO THE TUNE OF HERE WE GO
ROUND THE MULBERRY BUSH)

25. I'M A LITTLE TEAPOT,
SHORT AND STOUT.
HERE IS MY HANDLE,
AND HERE IS MY SPOUT.

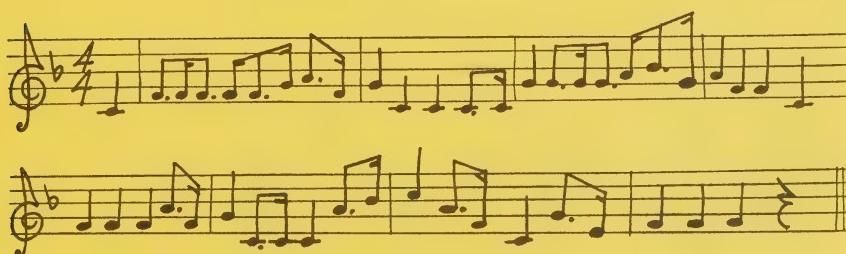
WHEN I GET ALL STEAMED UP,
THEN I SHOUT,
JUST TIP ME OVER AND POUR ME OUT.
JUST TIP ME OVER AND POUR ME OUT.



26. EENCY WEENCY SPIDER,
WENT UP THE WATER SPOUT.
DOWN CAME THE RAIN,
AND WASHED THE SPIDER OUT.
OUT CAME THE SUN,
AND DRIED UP ALL THE RAIN.
SO, THE EENCY WEENCY SPIDER,
WENT UP THE SPOUT AGAIN.



27. MISS POLLY HAD A DOLLY,
WHO WAS SICK, SICK, SICK.
SO SHE CALLED FOR THE DOCTOR,
TO COME QUICK, QUICK, QUICK.
THE DOCTOR CAME,
WITH HIS BAG AND HIS HAT,
AND HE KNOCKED ON THE DOOR,
WITH A RAT, TAT, TAT.
HE LOOKED AT THE DOLLY,
AND HE SHOOK HIS HEAD.
AND HE SAID,
"MISS POLLY PUT HER STRAIGHT TO BED".
THEN HE WROTE ON SOME PAPER,
FOR SOME PILLS, PILLS, PILLS,
I'LL BE BACK IN THE MORNING,
WITH MY BILL, BILL, BILL.



28. PETER HAMMERS WITH ONE HAMMER, (1 HAND BANGING)
ONE HAMMER, ONE HAMMER.
PETER HAMMERS WITH ONE HAMMER,
ALL DAY LONG,

OTHER VERSES:

PETER HAMMERS WITH TWO HAMMERS, (2 HANDS)
PETER HAMMERS WITH THREE HAMMERS, (2 HANDS, 1 FOOT)
PETER HAMMERS WITH FOUR HAMMERS, (2 HANDS, 2 FEET)
PETER HAMMERS WITH FIVE HAMMERS, (2 HANDS, 2 FEET, HEAD)

(SEE ALSO PAGE .. 39)

29. TWINKLE, TWINKLE LITTLE STAR,
HOW I WONDER WHAT YOU ARE,
UP ABOVE THE WORLD SO HIGH,
LIKE A DIAMOND IN THE SKY,
TWINKLE, TWINKLE LITTLE STAR,
HOW I WONDER WHAT YOU ARE.



30. THE WHEELS ON THE BUS GO ROUND AND ROUND,
ROUND AND ROUND, ROUND AND ROUND,
THE WHEELS ON THE BUS GO ROUND AND ROUND,
ALL THROUGH THE TOWN.

OTHER VERSES:

THE DRIVER ON THE BUS SAYS, "MOVE ON BACK".
THE WIPERS ON THE BUS GO SWISH, SWISH, SWISH.
THE WINDOWS ON THE BUS GO UP AND DOWN.
THE HORN ON THE BUS GOES BEEP, BEEP, BEEP.
THE MONEY ON THE BUS GOES CLINK, CLINK, CLINK.
THE BABY IN THE BUS GOES, "WHA, WHA, WHA".
THE PEOPLE IN THE BUS GO BUMP, BUMP, BUMP.



31. I TAKE MY LITTLE HANDS,
AND GO CLAP, CLAP, CLAP.
I TAKE MY LITTLE HANDS,
AND GO CLAP, CLAP, CLAP.
I TAKE MY LITTLE HANDS,
AND GO CLAP, CLAP, CLAP,
CLAP, CLAP, CLAP MY HANDS.

OTHER VERSES:

I TAKE MY LITTLE FEET AND GO STOMP, STOMP, STOMP.
I TAKE MY LITTLE HAND AND I TAP MY HEAD.
I TAKE MY LITTLE HAND AND I TOUCH MY NOSE.

32. WE TOUCH OUR TOES AND THEN OUR KNEES.
 TOUCH OUR TOES, TOUCH OUR KNEES.
 WE TOUCH OUR TOES AND THEN OUR KNEES,
 AND THEN OUR HANDS GO CLAP, CLAP, CLAP.

OTHER VERSES:

- a) TOUCH THE FLOOR AND STAND UP TALL,
 AND THEN OUR FEET GO STAMP, STAMP, STAMP.
- b) I HUG MYSELF AND BLOW A KISS,
 AND THEN MY LIPS GO SMACK, SMACK, SMACK.
- c) BEND YOUR BODY DOWN AND UP,
 AND THEN OUR FEET GO STAMP, STAMP, STAMP.

(TO THE TUNE OF LONDON BRIDGE IS FALLING DOWN)

(SEE ALSO PAGE .. 32)

33. I'M A LITTLE SNOWMAN,
 SHORT AND FAT.
 WITH TWO STICK ARMS,
 AND A BIG TOP HAT.
 TWO BIG EYES,
 AND A CARROT NOSE,
 AND BIG FAT BUTTONS,
 DOWN TO MY TOES.



(TO THE TUNE I'M A LITTLE TEAPOT)

(SEE ALSO PAGE .. 33)

BODY PARTS:

34. IF YOU'RE HAPPY AND YOU KNOW IT.
35. HEAD AND SHOULDERS.
36. HELLO EVERYBODY.
37. WILL EVERYONE CLAP HANDS WITH ME.
38. TOMMY THUMB.
39. I'M BEING EATEN BY A BOA CONSTRICTOR.
40. _____ HOLD YOUR HANDS UP.
41. FOLLOW THE LEADER.
42. A LITTLE SNOWMAN.
43. EARS, EYES, NOSE AND MOUTH.
44. _____ CLAP YOUR HANDS.



SONGS CAN HELP TO CALM AND RELAX A CRYING INFANT OR STIMULATE THE LESS ACTIVE ONE. THE SONGS IN THE NEXT SECTION WILL HELP THE INFANT TO LEARN ABOUT AND USE HER DIFFERENT BODY PARTS. MOVEMENT IS AN IMPORTANT PART OF THESE SONGS AND GAMES WHETHER THE INFANT'S LEGS ARE BEING MOVED PASSIVELY IN A BICYCLING PATTERN OR SHE IS ATTEMPTING TO COPY THE ADULT'S GESTURES.

34. IF YOU'RE HAPPY AND YOU KNOW IT,
CLAP YOUR HANDS.
IF YOU'RE HAPPY AND YOU KNOW IT,
CLAP YOUR HANDS.
IF YOU'RE HAPPY AND YOU KNOW IT,
AND YOU REALLY WANT TO SHOW IT,
IF YOU'RE HAPPY AND YOU KNOW IT,
CLAP YOUR HANDS.

OTHER VERSES:

IF YOU'RE HAPPY AND YOU KNOW IT,
STAMP YOUR FEET.
IF YOU'RE HAPPY AND YOU KNOW IT,
SHOUT "Hooray".
IF YOU'RE HAPPY AND YOU KNOW IT,
WAVE BYE-BYE.



35. HEAD AND SHOULDERS

KNEES AND TOES,
KNEES AND TOES,
KNEES AND TOES,
HEAD AND SHOULDERS
KNEES AND TOES,
EYES, EARS, MOUTH AND NOSE.

(To the tune of London Bridge
Is Falling Down)

36. HELLO EVERYBODY AND CLAP YOUR HANDS,
CLAP YOUR HANDS, CLAP YOUR HANDS,
HELLO EVERYBODY AND CLAP YOUR HANDS,
CLAP YOUR HANDS TODAY.

OTHER VERSES:

HELLO EVERYBODY AND STAMP YOUR FEET,
HELLO EVERYBODY AND TAP YOUR HEAD.

37. WILL EVERYONE CLAP HANDS WITH ME,
WILL EVERYONE CLAP HANDS WITH ME,
COME ON AND JOIN INTO THE GAME,
YOU'LL FIND THAT IT'S ALWAYS THE SAME.

OTHER VERSES:

WILL EVERYONE STAMP FEET WITH ME.
WILL EVERYONE TAP HEADS WITH ME.



38. TOMMY THUMB, TOMMY THUMB,
WHERE ARE YOU?
HERE I AM. HERE I AM.
HOW DO YOU DO?

OTHER VERSES:

PETER POINTER.
TOBY TALL.
RUBY RING.
BABY FINGER.
FINGER FAMILY.

39. I'M BEING EATEN BY A BOA CONstrictor.
I'M BEING EATEN BY A BOA CONstrictor.
I'M BEING EATEN BY A BOA CONstrictor,
And I don't like it very much.
Oh no, oh no,
He's eating my toes,
He's eating my toes.
Oh gee, oh gee,
He's up to my knees,
He's up to my knees.
Oh fiddle, oh fiddle,
He's eating my middle,
He's eating my middle.
Oh heck, oh heck,
He's up to my neck,
He's up to my neck.
Oh dread, oh dread,
He's eating my head.



A musical score consisting of three staves. The top two staves are in common time (indicated by a '4') and G major (indicated by a G clef). The first staff contains a series of eighth-note patterns. The second staff begins with a single eighth note followed by a sixteenth note, then continues with eighth-note patterns. A fermata is placed over the eighth note of the second measure. The third staff is in common time and G major, starting with a single eighth note. It contains the lyrics "SPEAK THE LAST LINE:" above the staff and "HE'S EATING MY HEAD!" below the staff. A large, stylized snake with a patterned body and a detailed head is coiled to the right of the music.

40. _____ HOLD YOUR HANDS UP,
 HOLD YOUR HANDS UP,
 HOLD YOUR HANDS UP,
 _____ HOLD YOUR HANDS UP,
 HOLD YOUR HANDS UP HIGH.



OTHER VERSES:

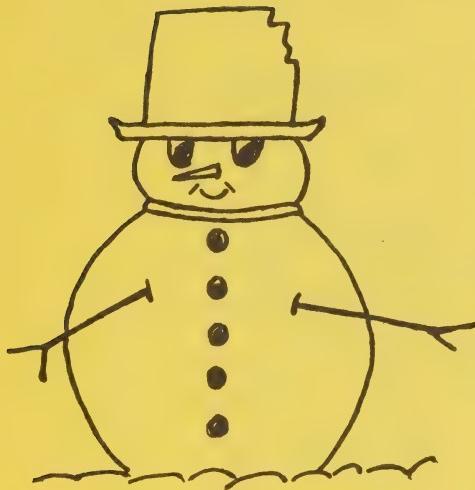
- _____ WILL YOU STAND UP,
 _____ CAN YOU TOUCH YOUR NOSE,
 _____ CAN YOU TAP YOUR HEAD,
 _____ STAMP YOUR FEET, ETC.

41. WE TOUCH OUR TOES AND THEN OUR KNEES,
 TOUCH OUR TOES, TOUCH OUR KNEES.
 WE TOUCH OUR TOES AND THEN OUR KNEES,
 AND THEN OUR HANDS GO CLAP, CLAP, CLAP.

OTHER VERSES:

- A) TOUCH THE FLOOR AND STAND UP TALL,
 AND THEN OUR FEET GO STAMP, STAMP, STAMP.
- B) I HUG MYSELF AND BLOW A KISS,
 AND THEN MY LIPS GO SMACK, SMACK, SMACK.
- C) BEND YOUR BODY DOWN AND UP,
 AND THEN OUR FEET GO STAMP, STAMP, STAMP.

42. I'M A LITTLE SNOWMAN,
SHORT AND FAT.
WITH TWO STICK ARMS,
AND A BIG TOP HAT.
TWO BIG EYES,
AND A CARROT NOSE,
AND BIG FAT BUTTONS,
DOWN TO MY TOES.



(TO THE TUNE OF I'M
A LITTLE TEAPOT)

43. EARS, EYES, NOSE AND MOUTH,
EARS, EYES, NOSE AND MOUTH,
EARS, EYES, NOSE AND MOUTH,
ARE ON MY PRETTY FACE.

(TO THE TUNE OF TEN
LITTLE INDIANS)

44. CLAP YOUR HANDS.
 CLAP YOUR HANDS.
 CLAP YOUR HANDS.
CLAP YOUR HANDS TODAY.

OTHER VERSES:

- TAP YOUR HEAD.
 STAMP YOUR FEET.
 SHAKE YOUR HEAD.

(TO THE TUNE SKIP TO MY LOU)



COUNTING SONGS:

45. 1,2,3,4,5, ONCE I CAUGHT A FISH ALIVE.
46. 1,2, BUCKLE MY SHOE.
47. THIS OLD MAN.
48. PETER HAMMERS WITH ONE HAMMER.
49. FIVE LITTLE MONKEYS JUMPING ON THE BED.

1

2

3

COUNTING SONGS, BY THEIR VERY NATURE, ARE RHYTHMICAL. FROM THEIR EARLIEST DAYS, INFANTS RESPOND TO THE DIFFERENT TONES, PITCHES, AND INFLECTIONS THEY HEAR IN THE ADULT VOICE. EXPOSURE TO VARIETY IN THE ADULT'S SPEECH ENCOURAGES THE INFANT TO LEARN SUBTLE DIFFERENCES IN THE SOUNDS HE HEARS AND STIMULATES HIM TO EXPERIMENT WITH RHYTHMS OF HIS OWN MAKING, E.G., COOING, BABBLING, BLOWING BUBBLES. THE SONGS IN THIS SECTION CAN BE USED TO TEACH NEW VOCABULARY AND CONCEPTS OR CAN BE USED SIMPLY FOR THE INFANT'S LISTENING PLEASURE.

COUNTING SONGS:

45. 1,2,3,4,5, ONCE I CAUGHT A FISH ALIVE,
6,7,8,9,10, BUT I LET HIM GO AGAIN.
WHY DID YOU LET HIM GO?
BECAUSE HE BIT MY FINGER SO.
WHICH FINGER DID HE BITE?
THIS LITTLE FINGER ON MY RIGHT.

(A RHYTHMIC CHANT)

46. 1,2, BUCKLE MY SHOE.
3,4, SHUT THE DOOR.
5,6, PICK UP STICKS.
7,8, LAY THEM STRAIGHT.
9, 10, THE BIG, FAT HEN.

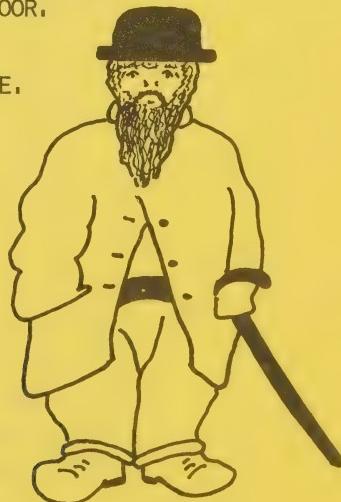


(A RHYTHMIC CHANT)

47. THIS OLD MAN HE PLAYED 1,
HE PLAYED KNICK KNACK ON MY THUMB.
WITH A KNICK KNACK PADDY WACK,
GIVE A DOG A BONE,
THIS OLD MAN CAME ROLLING HOME.

OTHER VERSES:

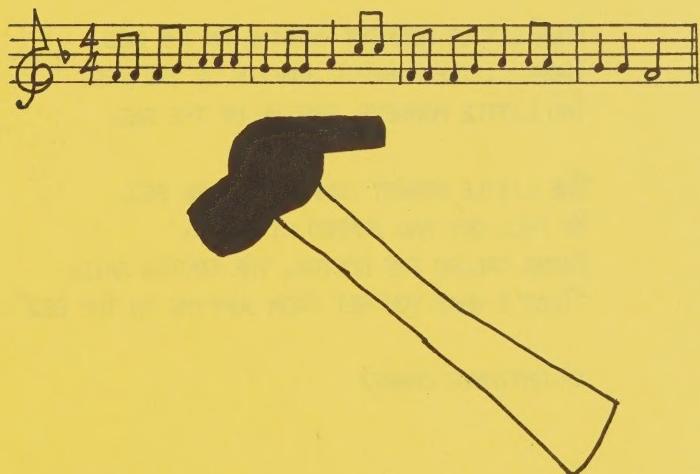
THIS OLD MAN HE PLAYED 2,
HE PLAYED KNICK KNACK ON MY SHOE.
THIS OLD MAN HE PLAYED 3,
HE PLAYED NICK NACK ON MY KNEE.
THIS OLD MAN HE PLAYED 4,
HE PLAYED KNICK KNACK ON THE FLOOR.
THIS OLD MAN HE PLAYED 5,
HE PLAYED KNICK KNACK ON MY SIDE.

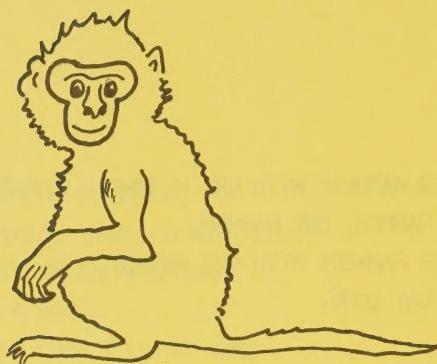


48. PETER HAMMERS WITH ONE HAMMER, (1 HAND BANGING)
ONE HAMMER, ONE HAMMER.
PETER HAMMERS WITH ONE HAMMER,
ALL DAY LONG.

OTHER VERSES:

PETER HAMMERS WITH TWO HAMMERS. (2 HANDS)
PETER HAMMERS WITH THREE HAMMERS. (2 HANDS, 1 FOOT)
PETER HAMMERS WITH FOUR HAMMERS. (2 HANDS, 2 FEET)
PETER HAMMERS WITH FIVE HAMMERS. (2 HANDS, 2 FEET, HEAD)





49. FIVE LITTLE MONKEYS JUMPING ON THE BED,
ONE FELL OFF AND BUMPED HIS HEAD.
MAMMA CALLED THE DOCTOR, THE DOCTOR SAID,
"NO MORE MONKEYS JUMPING ON THE BED".

OTHER VERSES:

FOUR LITTLE MONKEYS JUMPING ON THE BED,
THREE LITTLE MONKEYS JUMPING ON THE BED,
TWO LITTLE MONKEYS JUMPING ON THE BED,

ONE LITTLE MONKEY JUMPING ON THE BED,
HE FELL OFF AND BUMPED HIS HEAD.
MAMMA CALLED THE DOCTOR, THE DOCTOR SAID,
"THAT'S WHAT YOU GET FROM JUMPING ON THE BED".

(A RHYTHMIC CHANT)

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